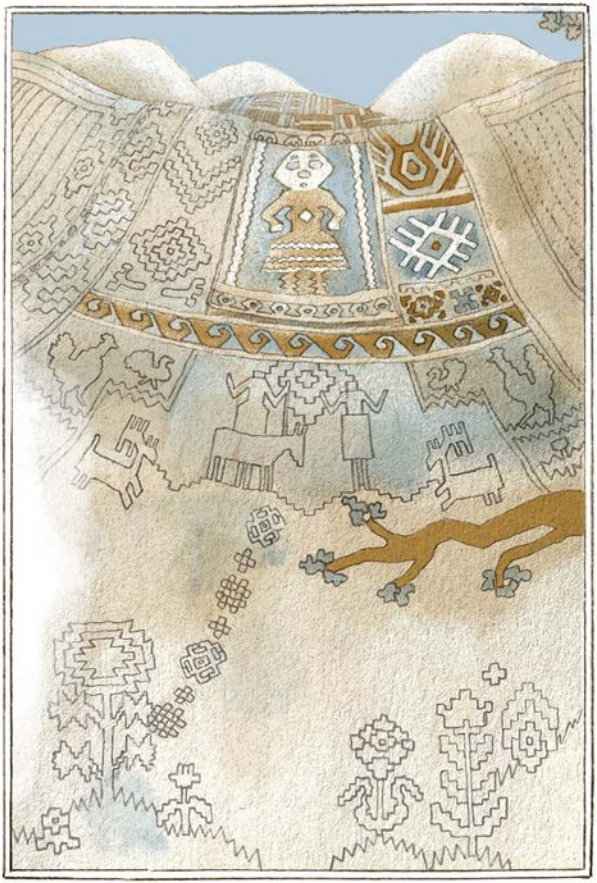
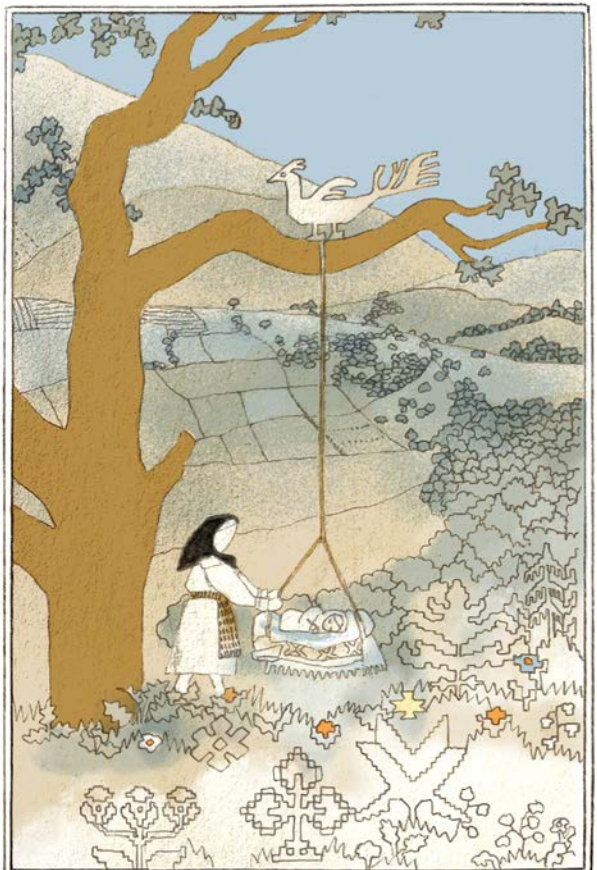
THE PIXEL'S RURAL ROOTS





BUDIANA

PIZAR

BEFORE THE DIGITAL ERA, THE PIXEL WAS KNOWN AS "THE EYE"*. IT WAS FREE TO VAGABOND THROUGH FOLK THREADS,

SPICUL GRÂULUI

TRI

*known in Romanian as OCHI; the terms on this page are mostly of local archaic origin

GATHERING SIGNS, IN ITS CRISS-CROSSING PATHS, MANY OF WHICH DATE BACK TO THE NEOLITHIC AGES.

SOME HAVE APOTROPAIC PURPOSES, INTENDED FOR SPECIFIC AREAS*, WHILE OTHERS REMAIN ENIGMATIC, AKIN TO HIEROGLYPHS.

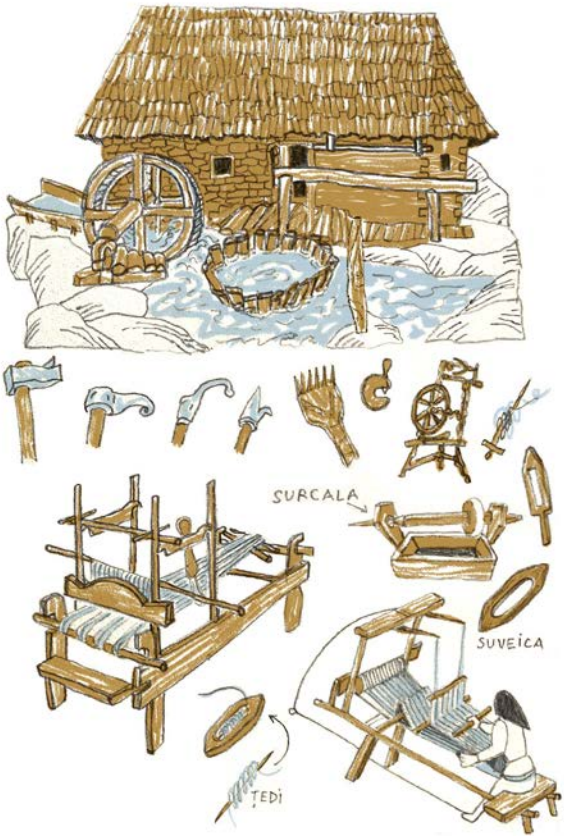
*of the costume

THE NETWORKS SEWN BY "THE EYE", IN TRADITIONAL ROMANIAN WALL HANGINGS AND TAPESTRIES, ARE IDENTICAL TO THE NORWEGIAN, PERUVIAN AND (AMERICAN) INDIAN MODELS.

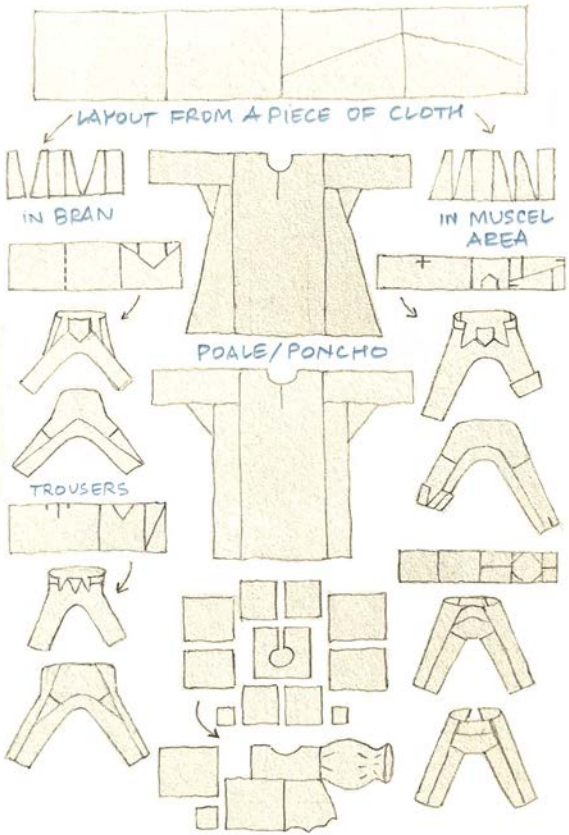
IN ANY GIVEN CORNER OF THE COUNTRY,
PEOPLE COULD ONCE FIND THEIR WAY & WEAVE
THEIR IDENTITY VIA THE CLOTH'S GRID.

CULESUL & LEGATUL CÂNEPEI
GATHERING & TIEING THE HEMP
USCARE TULPINI
DRYING THE STEM
"LA TOPILĂ" – THE PUTREFACTION & REMOVAL OF THE WOODEN PART OF THE HEMP'S FIBRES
LA USCAT
SETTING IT TO DRY ONCE MORE
"LA MELIȚAT"
SCUTCHING
COMBING THE FIBERS WITH A "DARAC" SEPARATING 3 TYPES OF WIRES
FIRE TOARSE
SPINNING THE WIRES
ȚESĂTURI LA RĂZBOI
WEAVING THE WIRES INTO CLOTH AT A "RĂZBOI"

TODAY, THE LABYRINTHS SEWN TOGETHER BY THE PIXEL/"EYE", THROUGHOUT ITS PATHS, RESEMBLE A FORM OF MEDITATION,



A COMMUNION WITH NATURE.


LAYOUT FROM A PIECE OF CLOTH
IN BRAN
IN MUSCEL AREA
POALE/PONCHO
TROUSERS

FIELDWORK RESEARCH, LAB INVESTIGATIONS, WORKSHOPS & MUSEUM COLLECTIONS CONTRIBUTE TO CHARTING THE PIXEL'S CIRCUIT MAP, THROUGH OUR INTERTWINED HISTORIES.

HERE ARE A FEW OF THE LADIES WHO CONTINUE TO INFLUENCE THE DESTINY OF "THE EYE".

GOOD EVENING!

WE ARE BROADCASTING LIVE FROM THE PARISIAN FASHION WEEK, WHERE TODAY

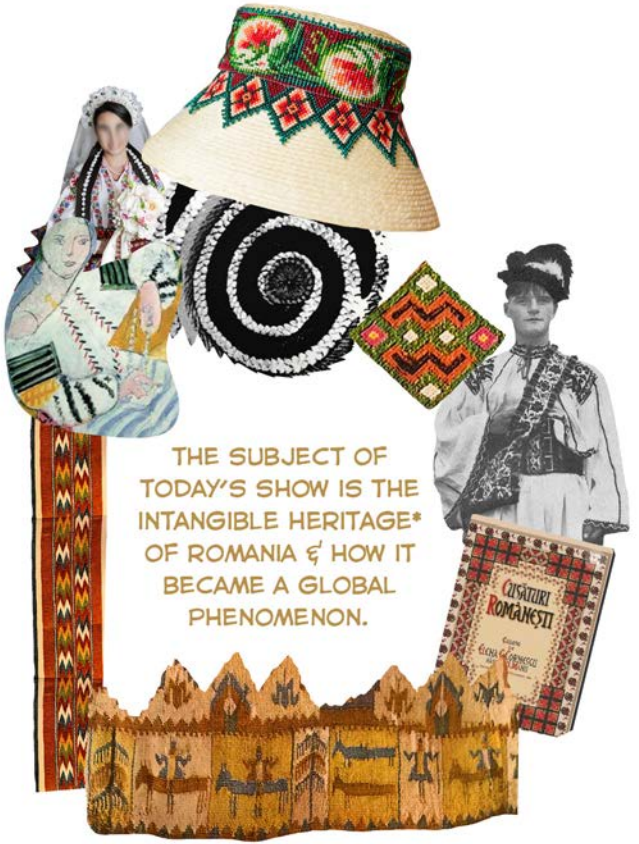
AN EXTREMIST ORGANISATION BROKE OUT IN THE MIDST OF A SHOW!

THE EXTREMISTS ARE A ROMANIAN GROUP GOING BY THE NAME "ECHIPA DE ȘOC" ȘI ORIGINATE IN BIHOR.

BEFORE THE INCIDENT OCCURED, THEY DECLARED VIA TIKTOK THAT THEY'D TOPPLE A COLLECTION WHICH COPIES THE LOCAL TRADITIONAL COSTUME.

ACCORDING TO THEIR DECLARATIONS, THE GROUP'S REACTION COMES AS A REPLY

FOLLOWING NUMEROUS SUCH PLAGIARISTIC ACTS COMMITTED BY GIANTS OF THE FASHION INDUSTRY.



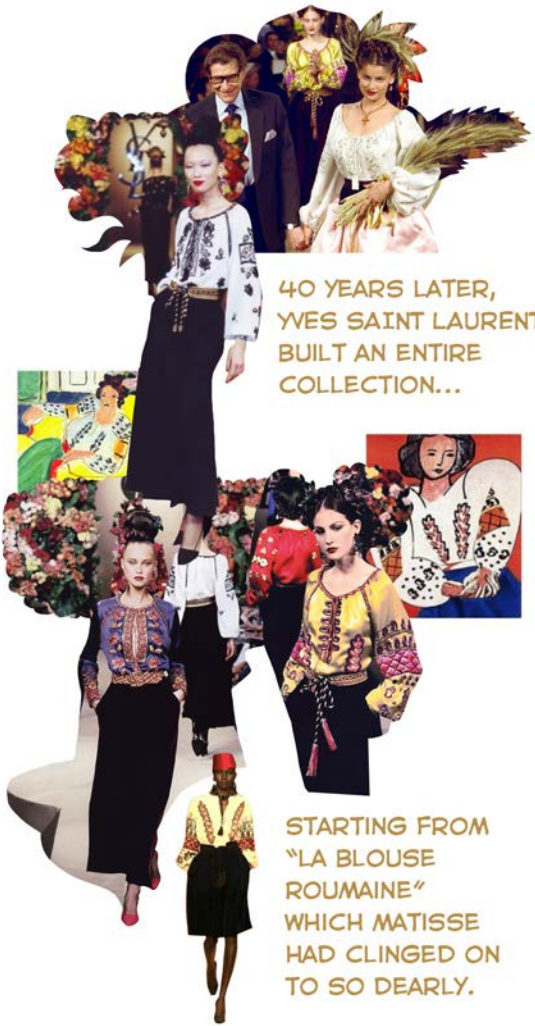
* An intangible cultural heritage is a practice, representation, expression, knowledge, or skill considered by UNESCO to be part of a place's cultural heritage. Buildings, historic places, monuments, and artifacts are cultural property. Intangible heritage consists of nonphysical intellectual wealth, such as folklore, customs, beliefs, traditions, knowledge, and language.

THE FRIENDSHIP BETWEEN PAINTERS THEODOR PALLADY & HENRI MATISSE, COLLEAGUES AT THE PARISIAN UNIVERSITY OF BEAUX ARTS (1891-1900),

TRANSFORMED A ROMANIAN GIFT INTO A UNIVERSAL MUSE.

IN 1940, ON THE BACKGROUND OF THE SECOND WORLD WAR,

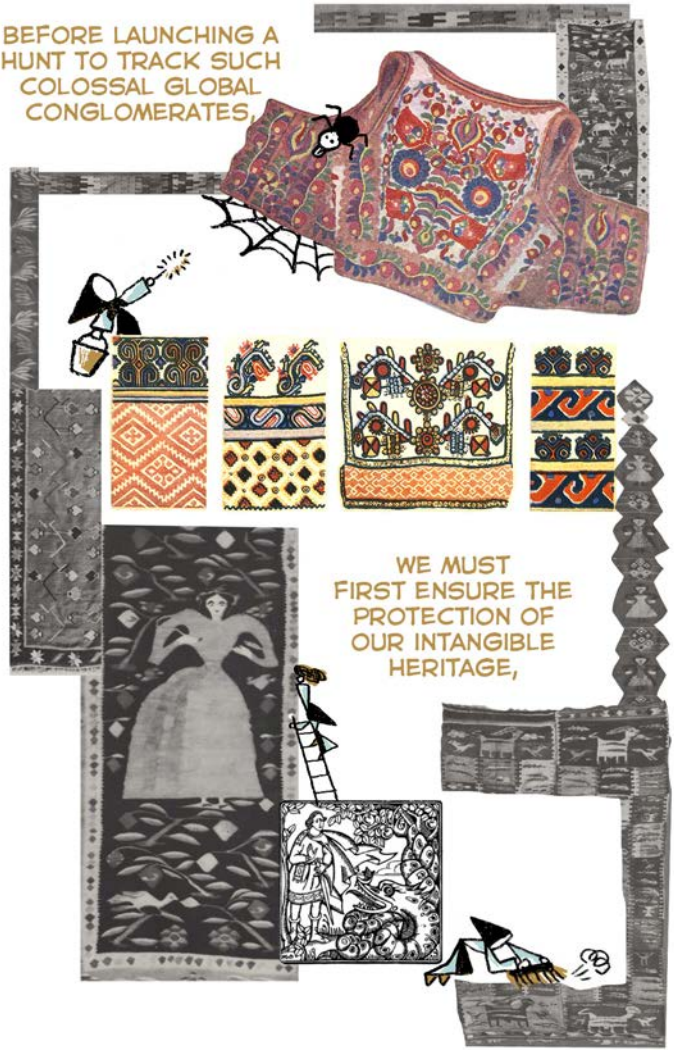
MATISSE WAS INSPIRED BY THE "IE" BLOUSE COLLECTION, WHICH HE HAD RECEIVED AS A PRESENT FROM PALLADY IN HIS YOUTH ...



40 YEARS LATER,
YVES SAINT LAURENT
BUILT AN ENTIRE
COLLECTION...

STARTING FROM
"LA BLOUSE
ROUMAINE"
WHICH MATISSE
HAD CLINGED ON
TO SO DEARLY.

DIOR vs BIHOR
campaign
OSCAR DE
LA RENTA
EMILIO
PUCCI
TOM
FORD
VALENTINO
ISABEL
MARANT
MIRCEA CANTOR
LADY DIOR BAG
JEAN PAUL
GAULTIER
NUMEROUS FASHION
HOUSES HAVE PROFITED OFF
OF THE NATIONAL ROMANIAN
FOLK COSTUMES.


BEFORE LAUNCHING A HUNT TO TRACK SUCH COLOSSAL GLOBAL CONGLOMERATES,
WE MUST FIRST ENSURE THE PROTECTION OF OUR INTANGIBLE HERITAGE,

WHICH LARGELY REMAINS UNPROTECTED, EXPOSED TO DEGRADATION OR FORGOTTEN IN SOME REMOTE ABANDONED CORNERS OF THE COUNTRY.

Dated back
to 1795.

THE OLDEST "IE", PART OF THE "MOSTRE" COLLECTION, WAS ACQUIRED IN BREȚCU*, BY ALEXANDRU TZIGARA-SAMURCAȘ, THE FOUNDER OF THE ROMANIAN PEASANT'S MUSEUM, IN 1906.

* a small commune in Covasna county, once named Trei Scaune.

** it combined embroidery motifs from ARDEAL & MOLDAVIA, applied on silk, using golden and silver threads.

Fig. 3. Punctul oblic.

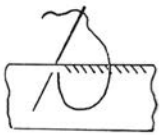


Fig. 4. Punctul oblic pe muchie.

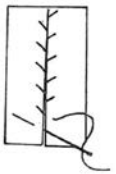


Fig. 5. Cusătură pe muchie în punct oblic

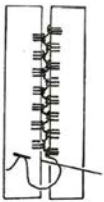


Fig. 6. Punctul de cheiță cu puncte de feston egale.

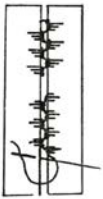
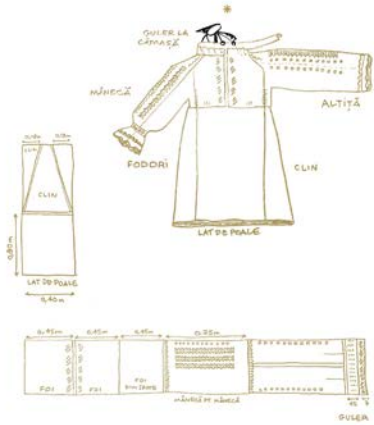


Fig. 7. Punctul de cheiță cu puncte de feston inegale.

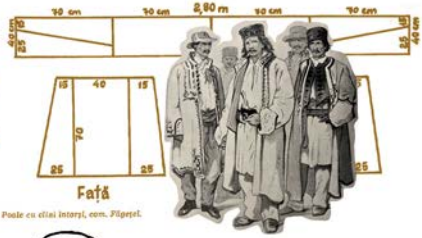
Costume vechi românești (Ținutul de sud) (1930)

THE TRADITIONAL FOLK COSTUME COVERS A VAST GEORAPHICAL PATCHWORK OF REGIONS, EACH WITH ITS OWN SPECIFIC PIECES & DETAILS...

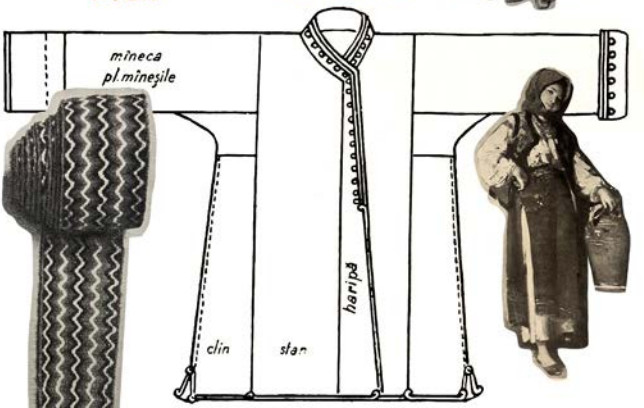


* women's blouse from Cerbăl

CRAFTED ACCESSORIES, PRACTICES BASED ON THE AGRICULTURAL CALENDAR, VARIATIONS ACCORDING TO GENDER, AGE, ETC..



Poale cu clini întorși, com. Fărcașa.



22. Croiul « șubii » bărbătești din Ulm

THE CLASSIFICATION AND CATALOGING EFFORTS OF INSTITUTIONS, MUSEUMS, CULTURAL ASSOCIATIONS & INNITIATIVES OF RURAL REGENERATION

MUST BE STRENGTHENED BY A LEGISLATIVE AGENDA MEASURING UP TO THE THOUSANDS OF YEARS OF CULTURAL HERITAGE.

THE LEGAL PROTECTION COULD ENABLE VARIOUS MEASURES SUCH AS:

THE TRANSFER OF INCOME, RESULTED FROM THE LICENSING OF THE COPYRIGHTS OF REPRODUCTION,

BACK TO THE LOCAL COMMUNITIES WHERE THE PIECES ORIGINATED.

ONE "IE" COPIED BY LOUIS VUITTON, IN 2024, COST ONLINE 5000 EUROS*,

BEFORE THE INTERVENTION OF THE MINISTRY OF CULTURE & LA BLOUSE ROUMAINE PLATFORM + NUMEROUS ONLINE COMMENTS, LEAD TO THE BLOUSES' WITHDRAWAL.

* whereas the MOSTRAR textile piece, central to the exhibition, has an estimated value of less than 1000€.

ON A LOCAL LEVEL, PRODUCERS ARE HANDLING MATTERS ACCORDING TO THE READILY AVAILABLE RESOURCES.
AS BEFORE, THE NATIONAL COSTUME MIRRORS THE ENVIRONMENT WHICH GENERATED IT.

LOST TRADITIONS,
FORGOTTEN CRAFTS,
CLIMATIC CHANGES & THEIR IMPACT ON THE ENVIRONMENT,
ECONOMICAL SHIFTS, AS WELL AS THE CONTINUAL WAVES OF MIGRATION ARE SOME OF THE DETAILS EMBEDDED INTO THE COMMERCIALISED PIECES.

THE EMBROIDERY MOTIFS WHICH HAD ONCE BEEN SPECIFIC TO CERTAIN AREAS OF THE COUNTRY & PARTICULAR SPOTS OF THE PIECES OF CLOTHING, ARE CURRENTLY BEING RANDOMLY MIXED.

HOWEVER, DESPITE OF THE MUTATIONS, REAPPROPRIATIONS, DISTORTED REPRODUCTIONS,

A copy-pasted design. Based on the unique Mostrar piece of patrimony, first displayed by the ASTRA Museum Sibiu & DALA Foundation in 2016.

IT APPEARS AS IF THE DNA OF THESE ANCIENT SYMBOLS WILL NOT ALLOW THEM TO YIELD OR LOSE THEIR ESSENCE, REGARDLESS OF THE PIXELS THAT MIGHT HAVE BEEN LOST IN TRANSLATION.

MOSTRAR

7:11
27:12

AUTHOR
Sorina
Vazelina

2024

These comics are part of the MOSTRAR project, organised by DALA Foundation, co-financed by Administrația Fondului Cultural Național. The materials collected in the publication do not reflect the views of these entities, they represent a fragment of an ongoing research into Romanian traditions and crafts.

PROIECT CO-FINANȚAT DE:
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